

Opportunities will be best for coaches and instructors as employment increases about as fast as the average. A higher value is being placed upon physical fitness within our society with Americans of all ages engaging in more physical fitness activities, such as participating in amateur athletic competition, joining athletic clubs, and being encouraged to participate in physical education. Employment of coaches and instructors also will increase with expansion of school and college athletic programs and growing demand for private sports instruction. Employment growth within education will continue to be driven largely by local school boards. Population growth dictates the construction of additional schools, particularly in the expanding suburbs. However, funding for athletic programs is often one of the first areas to be cut when budgets become tight, but the popularity of team sports often enables shortfalls to be offset somewhat by assistance from booster clubs and parents. Persons seeking coach or instructor jobs who are qualified to teach academic subjects in addition to physical education are likely to have the best job prospects.

Competition for professional athlete jobs should continue to be intense. Employment will increase as new professional sports leagues are established and existing ones undergo expansion. Opportunities to make a living as a professional in individual sports such as golf, tennis, and others should grow as new tournaments are added and prize money distributed to participants grows. Most athlete's professional careers last only several years due to debilitating injuries and age, so a large proportion of the athletes in these jobs are replaced every year, creating job opportunities. However, a far greater number of talented young men and women dream of becoming a sports superstar and will be competing for limited opportunities.

Opportunities should be favorable for persons seeking part-time umpire, referee, and other sports official jobs in high school level amateur sports, but competition is expected for higher paying jobs at the college level, and even greater competition for jobs in professional sports. Competition is expected to be keen for jobs as scouts, particularly for professional teams.

### Earnings

Median annual earnings of athletes were \$32,700 in 2000. The lowest 10 percent earned less than \$12,630, but more than 25 percent earned \$145,600 or more annually.

Median annual earnings of umpires and related workers were \$18,540 in 2000. The middle 50 percent earned between \$14,310 and \$28,110. The lowest 10 percent earned less than \$12,550, and the highest 10 percent earned more than \$35,830.

Median annual earnings of coaches and scouts were \$28,020 in 2000. The middle 50 percent earned between \$17,870 and \$41,920. The lowest 10 percent earned less than \$13,210, and the highest 10 percent earned more than \$58,520. Median annual earnings in the industries employing the largest number of coaches and scouts in 2000 were as follows:

Colleges and universities .....	32,880
Elementary and secondary schools .....	27,970
Miscellaneous amusement, recreation services .....	23,650

Earnings vary by education level, certification, and geographic region. Some instructors and coaches are paid a salary, while others may be paid by the hour, per session, or based on the number of participants.

### Related Occupations

Athletes and coaches have extensive knowledge of physiology and sports, and instruct, inform, and encourage participants. Other workers with similar duties include dietitians and nutritionists; physical therapists; recreation and fitness workers; recreational therapists; and teachers—preschool, kindergarten, elementary, middle, and secondary.

### Sources of Additional Information

For general information on coaching, contact:

► National High School Athletic Coaches Association, P.O. Box 4342, Hamden, CT 06514. Internet: <http://www.hscoaches.org>

For information about athletics at the collegiate level, contact:

► National Collegiate Athletic Association, 700 W. Washington St., P.O. Box 6222, Indianapolis, IN 46206-6222. Internet: <http://www.ncaa.org>

For information about sports officiating team and individual sports, contact:

► National Association of Sports Officials, 2017 Lathrop Ave., Racine, WI 53405. Internet: <http://www.naso.org>

## Dancers and Choreographers

(O\*NET 27-2031.00, 27-2032.00)

### Significant Points

- Many dancers stop performing by their late thirties; however, some remain in the field as choreographers, dance teachers, or artistic directors.
- Most dancers begin formal training at an early age—between 5 and 15—and many have their first professional audition by age 17 or 18.
- Dancers and choreographers face intense competition—only the most talented find regular work.

### Nature of the Work

From ancient times to the present, dancers have expressed ideas, stories, rhythm, and sound with their bodies. They use a variety of dance forms that allow free movement and self-expression, including classical ballet, modern dance, and culturally specific dance styles. Many dancers combine performance work with teaching or choreography.

Dancers perform in a variety of settings, such as musical productions, and may present folk, ethnic, tap, jazz, and other popular kinds of dance. They also perform in opera, musical theater, television, movies, music videos, and commercials, in which they may sing and act. Dancers most often perform as part of a group, although a few top artists perform solo.

Many dancers work with choreographers, who create original dances and develop new interpretations of existing dances. Because



*Dancers spend considerable time practicing in rehearsal halls or dance studios.*

few dance routines are written down, choreographers instruct performers at rehearsals to achieve the desired effect. In addition, choreographers often are involved in auditioning performers.

### Working Conditions

Dance is strenuous. Many dancers stop performing by their late thirties because of the physical demands on the body. However, some continue to work in the field as choreographers, dance teachers and coaches, or artistic directors. Others move into administrative positions, such as company manager. Some celebrated dancers, however, continue performing beyond the age of 50.

Daily rehearsals require very long hours. Many dance companies tour for part of the year to supplement a limited performance schedule at home. Dancers who perform in musical productions and other family entertainment spend much of their time on the road; others work in nightclubs or on cruise ships. Most dance performances are in the evening, while rehearsals and practice take place during the day. As a result, dancers often work very long and late hours. Generally, dancers and choreographers work in modern and temperature-controlled facilities; however, some studios may be older and less comfortable.

### Employment

Professional dancers and choreographers held about 26,000 jobs at any one time in 2000. Many others were between engagements, so that the total number of people available for work as dancers over the course of the year was greater. Dancers and choreographers worked in a variety of settings, including eating and drinking establishments, theatrical and television productions, dance studios and schools, dance companies and bands, concert halls, and theme parks. Dancers who give lessons worked in secondary schools, colleges and universities, and private studios.

New York City is home to many major dance companies; however, full time professional dance companies operate in most major cities.

### Training, Other Qualifications, and Advancement

Training varies depending upon the type of dance and is a continuous part of all dancers' careers. Many dancers and dance instructors believe dancers should start with a good foundation in classical dance before selecting a particular dance style. Ballet training for women usually begins at 5 to 8 years of age with a private teacher or through an independent ballet school. Serious training traditionally begins between the ages of 10 and 12. Men often begin their ballet training between the ages of 10 and 15. Students who demonstrate potential in their early teens receive more intensive and advanced professional training. At about this time, students should begin to focus their training on a particular style and decide whether to pursue additional training through a dance company's school or a college dance program. Leading dance school companies often have summer training programs from which they select candidates for admission to their regular full-time training program. Formal training for modern and culturally specific dancers often begins later than training in ballet; however, many folk dance forms are taught to very young children.

Many dancers have their first professional auditions by age 17 or 18. Training is an important component of professional dancers' careers. Dancers normally spend 8 hours a day in class and rehearsal, keeping their bodies in shape and preparing for performances. Their daily training period includes time to warm up and cool down before and after classes and rehearsals.

Because of the strenuous and time-consuming dance training required, some dancers view formal education as secondary. However, a broad, general education including music, literature, history, and the visual arts is helpful in the interpretation of dramatic

episodes, ideas, and feelings. Dancers sometimes conduct research to learn more about the part they are playing.

Many colleges and universities confer bachelor's or master's degrees in dance, typically through departments of music, theater, or fine arts. Many programs concentrate on modern dance, but some also offer courses in jazz, culturally specific, ballet, or classical techniques; dance composition, history, and criticism; and movement analysis.

A college education is not essential to obtain employment as a professional dancer; however, many dancers obtain degrees in unrelated fields to prepare themselves for careers after dance. Completion of a college program in dance and education is essential in order to qualify to teach dance in college, high school, or elementary school. Colleges and conservatories sometimes require graduate degrees, but may accept performance experience. A college background is not necessary, however, for teaching dance or choreography in local recreational programs. Studio schools usually require teachers to have experience as performers.

Because of the rigorous practice schedules of most dancers, self-discipline, patience, perseverance, and a devotion to dance are essential for success in the field. Dancers also must possess good problem-solving skills and an ability to work with people. Good health and physical stamina also are necessary attributes. Above all, dancers must have flexibility, agility, coordination, grace, a sense of rhythm, a feeling for music, and a creative ability to express themselves through movement.

Dancers seldom perform unaccompanied, so they must be able to function as part of a team. They should also be highly motivated and prepared to face the anxiety of intermittent employment and rejections when auditioning for work. For dancers, advancement takes the form of a growing reputation, more frequent work, bigger and better roles, and higher pay.

Choreographers typically are older dancers with years of experience in the theater. Through their performance as dancers, they develop reputations as skilled artists that often lead to opportunities to choreograph productions.

### Job Outlook

Dancers and choreographers face intense competition for jobs. Only the most talented find regular employment.

Employment of dancers and choreographers is expected to increase about as fast as the average for all occupations through 2010, reflecting the public's continued interest in this form of artistic expression. However, funding from public and private organizations is not expected to keep pace with rising production costs, resulting in slower employment growth. Although job openings will arise each year because dancers and choreographers retire or leave the occupation for other reasons, the number of applicants will continue to vastly exceed the number of job openings.

National dance companies should continue to provide most jobs in this field. Opera companies and dance groups affiliated with colleges and universities and with television and motion pictures also will offer some opportunities. Moreover, the growing popularity of dance in recent years has resulted in increased opportunities to teach dance. Additionally, music video channels will provide some opportunities for both dancers and choreographers.

### Earnings

Median annual earnings of dancers were \$22,470 in 2000. The middle 50 percent earned between \$14,260 and \$34,600. The lowest 10 percent earned less than \$12,520, and the highest 10 percent earned more than \$55,220. Median annual earnings were \$29,980 in the producers, orchestras, and entertainers industry and \$16,290 in eating and drinking places.

Median annual earnings of choreographers were \$27,010 in 2000. The middle 50 percent earned between \$17,970 and \$42,080. The lowest 10 percent earned less than \$13,370, and the highest 10 percent earned more than \$55,800. Median annual earnings were \$25,860 in dance studios, schools, and halls.

Dancers on tour received an additional allowance for room and board, and extra compensation for overtime. Earnings from dancing are usually low because employment is part year and irregular. Dancers often supplement their income by working as guest artists with other dance companies, teaching dance, or taking jobs unrelated to the field.

Earnings of many professional dancers are governed by union contracts. Dancers in the major opera ballet, classical ballet, and modern dance corps belong to the American Guild of Musical Artists, Inc., AFL-CIO; those who appear on live or videotaped television programs belong to the American Federation of Television and Radio Artists; those who perform in films and on television belong to the Screen Actors Guild; and those in musical theater are members of Actors' Equity Association. The unions and producers sign basic agreements specifying minimum salary rates, hours of work, benefits, and other conditions of employment. However, the contract each dancer signs with the producer of the show may be more favorable than the basic agreement.

Dancers and choreographers covered by union contracts are entitled to some paid sick leave, paid vacations, and various health and pension benefits, including extended sick pay and family leave provisions provided by their unions. Employers contribute toward these benefits. Those not covered by union contracts usually do not enjoy such benefits.

### Related Occupations

People who work in other performing arts occupations include actors, producers, and directors; and musicians, singers, and related workers. Those directly involved in the production of dance programs include set and exhibit designers; fashion designers; sound engineering technicians; and hairdressers, hairstylists, and cosmetologists. Like dancers, athletes, coaches, umpires, and related workers in most sports need strength, flexibility, and agility.

### Sources of Additional Information

For general information about dance and a list of accredited college-level programs, contact:

► National Association of Schools of Dance, 11250 Roger Bacon Dr., Suite 21, Reston, VA 20190. Internet:

<http://www.arts-accredit.org/nasd/default.htm>

► Dance/USA, 1156 15th St. NW., Suite 820, Washington, DC 20005. Internet: <http://www.danceusa.org>

## Musicians, Singers, and Related Workers

(O\*NET 27-2041.01, 27-2041.02, 27-2041.03, 27-2042.01, 27-2042.02)

### Significant Points

- Part-time schedules and intermittent unemployment are common; many musicians supplement their income with earnings from other sources.
- Aspiring musicians begin studying an instrument or training their voices at an early age.
- Competition for jobs is keen; those who can play several instruments and types of music should enjoy the best job prospects.

### Nature of the Work

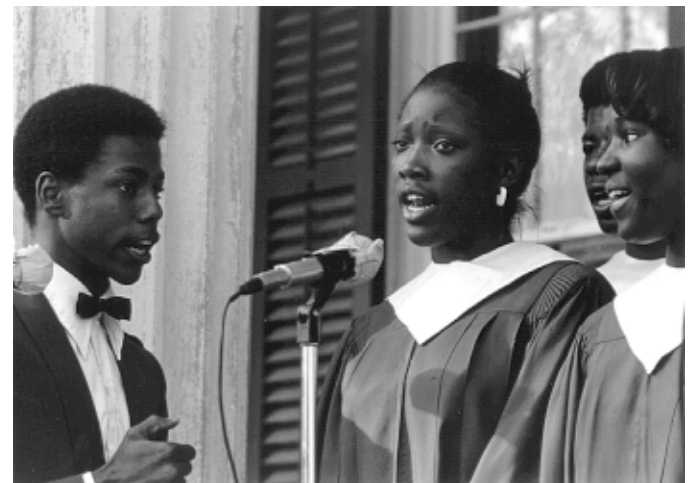
Musicians, singers, and related workers play musical instruments, sing, compose, arrange, or conduct groups in instrumental or vocal performances. They may perform solo or as part of a group. Musicians, singers, and related workers entertain live audiences in nightclubs, concert halls, and theaters featuring opera, musical theater, or dance. Although most of these entertainers play for live audiences, some perform exclusively for recording or production studios. Regardless of the setting, musicians, singers, and related workers spend considerable time practicing, alone and with their band, orchestra, or other musical ensemble.

*Musicians* often gain their reputation or professional standing in a particular kind of music or performance. However, those who learn several related instruments, such as the flute and clarinet, and can perform equally well in a several musical styles, have better employment opportunities. Instrumental musicians, for example, may play in a symphony orchestra, rock group, or jazz combo one night, appear in another ensemble the next, and in a studio band the following day. Some play a variety of string, brass, woodwind, or percussion instruments or electronic synthesizers.

*Singers* interpret music using their knowledge of voice production, melody, and harmony. They sing character parts or perform in their own individual style. Singers are often classified according to their voice range—soprano, contralto, tenor, baritone, or bass—or by the type of music they sing, such as opera, rock, popular, folk, rap, or country and western.

*Music directors* conduct, direct, plan, and lead instrumental or vocal performances by musical groups, such as orchestras, choirs, and glee clubs. *Conductors* lead instrumental music groups, such as symphony orchestras, dance bands, show bands, and various popular ensembles. These leaders audition and select musicians, choose the music most appropriate for their talents and abilities, and direct rehearsals and performances. Choral directors lead choirs and glee clubs, sometimes working with a band or orchestra conductor. Directors audition and select singers and lead them at rehearsals and performances to achieve harmony, rhythm, tempo, shading, and other desired musical effects.

*Composers* create original music such as symphonies, operas, sonatas, radio and television jingles, film scores, or popular songs. They transcribe ideas into musical notation using harmony, rhythm, melody, and tonal structure. Although most composers and songwriters practice their craft on instruments and transcribe the notes with pen and paper, some use computer software to compose and edit their music.



*One-third of jobs for salaried musicians, singers, and related workers are in religious organizations.*